

# WWII-MONUMENTSEE

ASSESSMENT OF POST-WORLD WAR II MONUMENTS IN SOUTH EAST EUROPE IN ORDER  
TO DEVELOP A NEW REGIONAL TOURISM PRODUCT/ CULTURAL ROUTE



## Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route



The “Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route” is realized within the project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route”.

The “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” implemented by the EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” outputs.

Editor/publisher:

EXPEDITIO



Authors of the “Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route”:

**Ana Ivanovska Deskova, Vladimir Deskov, Jovan Ivanovski**



*Provided by the RCC Tourism Development and  
Promotion Project's Grant Programme*



*The Project is funded  
by the European Union*

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## Introduction

The project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” (herein referred as WWII-MONUMENTSEE) implemented by EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the WWII-MONUMENTSEE project’s outputs.

The project WWII-MONUMENTSEE was carried out from November 2018 to June 2019.

Locations of the project: Albania, Bosnia and Herzegovina, Kosovo\*, Montenegro, Serbia and the Republic of North Macedonia.

**Post-World War II monuments found in South East Europe** area represent important potential for the development of a regional cultural tourism route. These monuments, mostly built after World War II on the whole territory of former Yugoslavia and Albania primarily represent memorials to fighting against fascism, but they are much more than that and some of them possess exceptional artistic value. Following the changes occurring during the 1990s in South East Europe these monuments have been disregarded, which has led to their neglect due to lack of maintenance and in some cases to their devastation or complete destruction. Revived interest for these monuments started at the beginning of 21st century, since 2006, stimulated by foreign artists and researchers, as well as those from the SEE region. Furthermore, the importance of post-WWII monuments has begun to be rediscovered in connection with tourism, as well. However, all these initiatives and activities are sporadic, more often launched from abroad than by countries where the monuments are situated, and they are not synchronized, so that these monuments are not offered as a unique tourism product, neither at the level of individual countries nor of the SEE region. In addition, there are no data about these monuments collected at one place, nor a detailed analysis of their value, state and potentials for the development of touristic routes.

**Specific objective** of the project WWII-MONUMENTSEE is: Completed the initial stage in developing new SEE regional tourism product/ cultural route - post-World War II monuments,

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\* This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence



through carrying out an assessment. The **overall objectives** are: Developed new SEE regional tourism product/ cultural route - post-World War II monuments; Enhanced (employment and sustainability of the) SEE regional tourism through developing new tourism product/ cultural route; Contributing to economic growth in SEE region through strengthening regional tourism and cultural routes.

The **activities** realized during the WWII-MONUMENTSEE project include: Forming a regional team of experts and defining the concept and methodology of work; Research and data collecting in the six SEE economies and producing six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route” by selected researchers; Organizing a one-day regional expert workshop; Producing a regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”; and Distributing the results of the project to all the stakeholders.

The producing of **six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** included the following activities and segments:

- **A review of the general state of the WWII heritage**, which was intended to provide a general picture of the treatment of this segment of cultural heritage in six economies, including: the legal framework regulating the protection, management and maintenance of the WWII monuments; institutions / key stakeholders responsible for the protection, management, maintenance, promotion of the WWII monuments; an official list / a database of WWII monuments; previous initiatives (artistic projects, researches, promotion, activism ...); an overview of stakeholders and a general review of the overall state of the WWII monuments: their protection, maintenance, use, management and touristic valorization.
- **Analysis of an expanded list of monuments** was carried out using the official lists of protected WWII monuments in individual economies, as well as a List of Proposed Sites for WWII Monument Route provided by the Regional Cooperation Council,

containing 40 pre-selected monuments that needed to be included.<sup>1</sup> The analysis of monuments was made using the established criteria<sup>2</sup>.

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<sup>1</sup> The list provided by the RCC included 40 monuments:

- *Albania*: Shkodër, Kamëz, Mother Albania (Tirana), Pezë e Vogël, Bërzhitë, Elbasan, Pishkash
- *Bosnia-Herzegovina*: Vraca Memorial Park (Sarajevo), Vogošća Monument, Battle of Neretva Memorial Museum (Jablanica), Mostar Partisan Cemetery, Sutjeska Monument (Tjentište), Zenica, Novi Travnik, Jajce, Sanski Most, Kozara (near Prijedor), Banja Luka
- *Kosovo\**: Prishtinë/Prishtina (city centre), Brezovicë/Brezovica Monument, Mitrovicë North/Mitrovica, Partisan Martyrs Cemetery, Matićani Hill, Prishtina
- *Montenegro*: Dola Memorial Site, Nikšić Monument, Barutana Memorial (Podgorica), Kolašin Memorial Museum, Berane Monument
- *Serbia*: Jewish Cemetery (Belgrade), Memorial Park Jajinci, Kosmaj Monument, Čačak Memorial Site, Kadinjača Monument Site (near Užice), Bujanj Memorial Park (Niš), Šumarice Memorial Park (Kragujevac), Monument to the Revolution (Leskovac)
- *Republic of North Macedonia*: Skopje Earthquake Monument, Kičevo Ossuary, Makedonium (Krushevo), Prilep Monument, Veles Ossuary

<sup>2</sup> The following criteria were applied:

- **VISUAL AND AESTHETIC QUALITIES**: Abstract form; Forms that defies the convention of traditional monuments; Forms which hides deep symbolic and/or universal meaning behind its abstract shape; Created by famous, well-known or widely accomplished artists from the era
- **HISTORICAL & CULTURAL SIGNIFICANCE**: Tell universal histories of overcoming adversity and enemy defeat; Focus of human-level/civilian victory or tragedy; Relate compelling histories that are little known outside the region
- **NATURAL BEAUTY**: Favor monument sites located in remarkable natural sceneries; Favor monument sites in close proximity to national parks, scenic rivers, etc.; Favor monument sites in serene locations away from other touristic crowds
- **TOURISM**: Promoting Tourism in Under-served Areas
- **CONDITION**: In areas free of political/religious/ethnic tensions or violence; In areas not affected by landmines or other dangerous devices; Relatively intact and not dangerous or risky to traverse; Existing in a reasonable state of order and maintenance; Not excessively defaced or vandalized
- **ACCESSIBILITY**: Within a reasonable proximity to well traveled & maintained roads and highways, Within a reasonable proximity to touristic services (lodging, food, fuel, etc); Reasonable to locate by tourists unfamiliar with the area; Fully accessible for majority of the year, except in cases of extreme weather conditions

- **A proposal of potential routes** for each of the economies was made using the expanded list of monuments. Possibilities for different levels of routes have been recognized: regional route/s, routes within the countries, local routes. Furthermore, different topics have been considered, including: artistic value, designer(s), famous persons, the size, possibilities for filming, possibilities for mountaineering, antifascism, etc. Possibilities for including these monuments in the existing routes or the area's tourism offer have also been considered.
- **Detailed analysis of selected monuments** was based on the already made analysis of up to 10-12 monuments in each economy contained in the List provided by the RCC, as well as the expanded list of monuments selected by the researches. The detailed analysis was made using a questionnaire prepared by a regional expert team.
- **A list of references and annexes** has been provided for each assessment, including, among other things, an official list of protected WWII monuments; a list of stakeholders; additional material important for reviewing the general state of the WWII heritage

Based on individual Assessments in six economies a **joint regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** was produced.

**The “Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route”** is one of the six individual assessments produced within the project. The authors of this assessment Ana Ivanovska Deskova, Vladimir Deskov, Jovan Ivanovski.

This document contains **an excerpt from the Assessment of post-World War II monuments in North Macedonia**, including the key data, analyses and proposals, while the complete material with the accompanying documentation has been delivered to RCC.

## Brief summary

The Memorial Monuments on the territory of the Republic of North Macedonia are a specific cultural and spatial phenomenon that still arouses interest and attracts researchers. Commemorating sites associated with WW2<sup>3</sup>, and celebrating the struggle, victory and liberation, these monuments represent a "family" of individual pieces, diverse in concept, shape, material, architectural and artistic value.

Although the chronological scope coincides with socialist Yugoslavia (1945–1990), the most complex monuments, those beyond the concept of free-standing sculpture, were created between the 1960s and the early 1980s. Following the new trend, the major memorials were built to be impressive in scale (as a single monument or a composition of several adjacent elements), with a specific position towards the landscape. Picturesque surroundings, landscape arrangements, abstract modernist architecture/sculpture, very often additional artistic compositions (mosaics, large scale plastic, stained glass, free-standing sculpture), all create a specific mixture whose aesthetical values are relevant even today.

By visiting the proposed monuments, one could get to know distinguished authors of the time, involved in their conceptualization and construction, such as Bogdan Bogdanović (across the entire territory of former Yugoslavia and in two Macedonian cities – Prilep and Štip); or prominent Macedonian architects and artists, such as Petar Muličkovski, Jordan and Iskra Grabuloski, Petar Mazev, Gligor Chemerski, etc. Each of the authors, with a strong sense of personal engagement, contributed to creating a complete artwork – the wealth of the wall murals, mosaics, stained glass windows, etc. inseparably tied to the sculptural architectural background. Precisely due to this abstract symbolism, these shapes still attract the interest of the contemporary visitor of any age, local or foreign. The fact that one can relate to the monuments, though vaguely acquainted with the political and ideological background, makes them “eternal” and opens possibilities interesting for the modern society.

Due to the fact that Macedonia didn't suffer violent wars during the dissolution of Yugoslavia, the monuments did not come under physical attack. They were marginalized, almost forgotten, but never ideologically removed or severely vandalized. Most of the selected monuments are considered heritage under protection.<sup>4</sup> However, their physical condition varies from city to city. The site survey conducted for this research has shown that some of the monuments have been poorly maintained and never underwent even the first cycle of conservation and

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<sup>3</sup> Exceptions are the Earthquake Monument in Skopje, dedicated to the victims of the Skopje earthquake in 1963 and Makedonium – mainly dedicated to the Ilinden Uprising in 1903.

<sup>4</sup> Out of selection of 10 the Memorial Ossuary in Kavadarci, the Memorial Complex in Štip and the Monument to Freedom in Gevgelija have not been listed so far.



restoration work (lacking permanent budgeting and long-term management and maintenance plans and programs).

In terms of tourism potentials, all the selected monuments are easily accessible and safe. Mainly situated above a city/town, they have in their vicinity all the necessary amenities (accommodation facilities, restaurants, cafes, etc.). Furthermore, all tourist offers could be supplemented with other attractions such as biking/hiking tours, visits to local vineries, archaeological sites, Byzantine monasteries and churches, etc. Having in mind that most of the monuments are situated in smaller towns, away from popular tourist routes, bringing tourist to these areas could be a positive incentive for the local economy.

All of the above leads to the conclusion that the monuments in North Macedonia have a considerable potential. Despite the general lack of awareness and recognition, the renewed interest in the topic, both locally and internationally, could be stimulating for their future. This survey on one hand provided justification for further research and also convinced us of the huge gap of missing knowledge that has to be filled. The recent global process of reevaluation of postwar modernism goes in favor of such research; shedding light upon the memorial monuments might be crucial for their spatial and symbolic redefinition, protection from complete devastation and use within the contemporary context.

# Description of the general state of WWII monuments

## Introduction

The Memorial Monuments on the territory of the Republic of North Macedonia (as well as the ones on the wider geographical area of the former Yugoslavia), represent a specific spatial phenomenon that still arouses interest and attracts researchers.

Commemorating key sites that are mainly associated with WW2<sup>5</sup>, and celebrating the struggle, victory and liberation, these monuments are materialized in the physical space as a "family" of individual pieces, diverse in concept, shape, material, architectural and artistic value, and convey a history which is mostly unknown outside the region.

Created in a country that rose from the ashes of war, that comprised several geographical entities, several nations, religions and languages, the WW2 monuments had a specific role – to emphasize what was common, i.e. the joint fight for liberation of its people that resulted in the strong concept of “brotherhood and unity” in the post-war years. Therefore, the role of these monuments is manifold – on one hand, they keep, nurture and (re)create over time the memory of a specific event or a person from the past; they never let go; they persist as an eternal reminder of both war tragedies and heroism. On the other, they convey a message for the present (and the future) that is more universal in character – about human rights in general, the eternal struggle for freedom and wellbeing of the collective society.

On one hand, the monuments represent a memory of something irreversibly lost and often connected with the experience of suffering (individual or collective), and at the same time symbolize victory and strong faith in a better future. Most of the monuments on the territory of North Macedonia have one more distinctive feature – their meaning goes beyond a certain event or WW2 in general, and they represent the national awakening and emancipation and the struggle of the Macedonian people for liberation.

## Chronology

The chronological scope of the monuments is connected with the time of the existence of socialist Yugoslavia. In the period between 1945 and 1990, numerous places were marked, so that the WW2 monuments could be found all across the territory of the Republic of North Macedonia. Small memorial plaques and busts were usually placed within the urban tissue, in open areas – squares, parks, etc.; others were often connected with certain institution buildings

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<sup>5</sup> Exceptions are the Earthquake Monument in Skopje, dedicated to the victims of the Skopje earthquake in 1963; and Makedonium – the monument dedicated to the Ilinden Uprising in 1903.

(assemblies, courthouses, elementary and high schools, etc.). With the idea to spatialize the memory of the war and to celebrate the victory over fascism and the role of certain distinguished figures, the whole territory of the country (at that time Socialist Republic of Macedonia) was well covered with numerous monuments of different character.

In a manner similar to the other former Yugoslav republics, the most complex monuments, those which go beyond the concept of free-standing sculpture, were created between the 1960s and the early 1980s. By the 1960s, new trends appeared regarding the design and construction of monuments related to WW2<sup>6</sup>. Following the new “fashion” from the 1960s, the major memorials on the territory of the Republic of North Macedonia (nearly all of them commemorating “fallen soldiers” and “victims of fascism”) were large in scale, with a very specific position towards the landscape and abstract, symbolical shapes.

Picturesque surroundings, landscape architecture, abstract modernist architecture/sculpture, very often additional artistic compositions (mosaics, large scale plastic, stained glass, free-standing sculpture), all create a specific mixture whose aesthetical values are relevant up to this day, even when those monuments are devoid of their strong ideological background.

Apart from being a symbol of the anti-fascist struggle and/or the national struggle for freedom, these monuments are also symbols of the system in which they were erected, portraying the social context, the historical and political events that represent their background and inspiration, the economic conditions, the technical and technological possibilities, as well as the high and future-oriented aesthetic and artistic demands and ambitions.

Although still mainly commissioned by the local municipalities, the Communist Party or the Veterans’ Organization, they go beyond simply delivering an ideological message, becoming highly sophisticated works of art.

### **Selection / Criteria for selection**

Although obviously different, apart from their meaning there are several features that are common for this group of monuments. Beside the several monuments that were pre-selected (Makedonium in Kruševo, the Monument in Prilep, the Ossuaries in Kičevo and Veles), the chosen monuments all fulfill a certain objective set of selection criteria:

- They all have a prominent position within the landscape. Not always connected to sites with exceptional beauty, they surely provide majestic views towards the landscape and the cities/towns in the vicinity;
- They are all impressive in scale (either as a single monument or a composition of several/numerous adjacent elements);

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<sup>6</sup> Monuments based on figurative representation continued parallel to this production until the late 1980s, often supported by local veterans’ organizations.

- Their form goes beyond classical, monumental art; usually abstract, visually impressive, it contains symbolism connected with struggle, liberation, freedom;
- Important architects and artists were involved in their creation (renowned locally or in the regional context). Pursuing further research, one could realize that certain names appear frequently, in a manner which reveals a path tracing a distinguished author's opus (such as the regional path following the work of Bogdan Bogdanović or the local one connected with the work of Jordan Grabuloski);

### **List of selected monuments in the Republic of North Macedonia:**

01. Skopje Earthquake monument (Споменик на жртвите од земјотресот, Скопје) – 1965
02. Memorial Ossuary in Kičevo (Спомен костурница, Кичево) – 1963??-1968
03. Monument to the Ilinden Uprising – Makedonium in Kruševo (Споменик „Илинден“ – Македониум, Крушево) – 1974
04. The Monument (Mound) of the Undefeated in Prilep (Могила на непобедените, Прилеп) – 1961
05. Memorial Ossuary in Veles (Спомен костурница, Велес) – 1976-1979
06. Memorial Ossuary in Kavadarci (Спомен костурница, Кавадарци) – 1976
07. Memorial Ossuary in Strumica (Спомен костурница, Струмица) – 1979-1982
08. Monument to Freedom in Kočani (Споменик на слободата, Кочани) – 1975-1977 (1981)
09. Memorial complex dedicated to the fallen fighters of the Revolution in Štip (Меморијален комплекс на паднатите борци на револуцијата, Штип) – 1969-1974
10. Monument to Freedom / The Flower of Freedom in Gevgelija (Споменик „Слобода“ / Цвет на слободата, Гевгелија)<sup>7</sup> – 1969

### **Relation to site - 'Building and Landscape'**

The Memorial complexes usually represent hybrid architectural, urban and artistic compounds, always in some sort of relationship with the wider geographical space that they mark. Following the modernist paradigm, they are free-standing objects, placed freely in a wider open space in a way in which nature, scenic landscape and the sculptural building engage in a mutual dialogue. Instead of being located in city centers or town squares, they are usually placed on symbolic locations, either on the very spots where the historical event occurred or in the nearest vicinity. Having our selection in mind, most of the monuments are in the closest

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<sup>7</sup> There are several other monuments from the Expanded list of monuments that could easily fit within the group such as: The Monument of the Prespa Council, Oteševo (by Jordan Grabuloski), the Memorial Park of the Revolution in Probishtip (by Borislav Mateski), the Memorial Ossuary in Kumanovo (by Kosta Zordumis and Sreten Stojanovic), etc.



proximity of a city/town, often at a higher position, placed on a surrounding hill from where the visitor can take in the view over the city and enjoy the beautiful panorama of the urban setting.

The monument is a public phenomenon. Therefore, it is positioned in a physical open space and usually there is a special path that leads towards it. In most cases, this is a well arranged path with ascending staircases. It progresses steadily and culminates with the monument itself, usually placed at the highest position.

Regardless of their present condition, one could not fail to notice that in all the selected cases a great deal of attention has been paid to the landscape architecture, wider park arrangements, selection of appropriate vegetation, urban equipment, etc. Given the fact that most of the monuments were visited as a part of the regular school curricula (at least for the local students and in some cases even for the children from all around the Republic), most of them are equipped with a small amphitheater (as a small outdoor classroom) where the visitors could be educated about the meaning of the monument/place.

One part of the landscape arrangement surrounding the monument could have a sculptural character in a manner that accompanies the main structure (or art pieces such as the case of Makedonium in Kruševo – the sculptures “Broken Chains” of Jordan Grabuloski at the beginning of the path, or the large-scale artwork of Petar Mazev, right in front of the main monument).

## **Monuments and Architecture/Art**

The Memorial complexes represent a very specific typology with high aesthetic, artistic and architectural ambitions. Monumental, highly symbolic, expressive, “brutalist”, often structurally complex, capricious, fantastic, they bespeak a creative wealth and innovation in the different strategies of representation. They use abstract forms and universal gestures to commemorate the event; while the expression is strong regardless of the used material. Within the selection of monuments on the territory of the Republic of North Macedonia, we encounter different materials: monuments cast in concrete – left visible as in the Earthquake monument in Skopje or the Ossuary in Kavadarci, or painted white, such as the Makedonium in Kruševo or the Memorial Ossuary in Veles; large marble blocks with a refined sculptural treatment such as the Bogdanović memorials in Prilep and Štip, or the huge metal sculpture by Jordan Grabuloski in Gevgelija, once entirely covered with metal plates. Following the architectural aspirations and the technological possibilities of the time in which they were created, they all abandoned the obvious in order to create powerful symbols and images. Having the opportunity to compare, one really could not fail to notice that in this condensed period of less than 20 years an artistically ambitious and stylistically unique design aesthetic had evolved. It created mainly abstract forms, that could (but not necessarily had to) be related to a certain form (flower, helmet, house, etc.). Precisely due to this abstract symbolism, these shapes can still relate to the contemporary visitor of any age, local or foreign, even without their historical background. The fact that one can relate to the monuments without the political and

ideological connotation makes them “eternal” and opens possibilities interesting for the contemporary society.

In terms of architecture and art, these monuments are strongly tied to modernism – on one hand, with the narrative of progress and modernization, and on the other, with the modernist paradigm of creating a total art-work; a single spatial piece where architecture as the highest art form would unite and be a host to other arts - sculpture, painting, etc.

Prominent architects of the time were involved in conceptualizing and building these monuments, such as the well-known Bogdan Bogdanović works (across the entire territory of former Yugoslavia and in two Macedonian cities – Prilep and less known Štip); or prominent Macedonian architects such as Petar Muličkovski (the Memorial Ossuary in Kavadarci) and Blagoj Kolev (the Memorial Ossuary in Strumica).

Other monuments came as a result of collaborative efforts of renowned modernists – architects, sculptors, painters. Such is the case of the Ilinden Monument in Kruševo (Jordan Grabuloski – sculptor, Iskra Grabuloska – architect, Petar Mazev – painter, Borko Lazeski – painter); the Memorial Ossuary in Veles (Savo Sugotin – architect, Ljubomir Denković – sculptor, Petar Mazev – painter); or the Monument in Kočani (Ratko Radenović – architect and Gligor Čemerski – painter). Each of the authors, with a strong personal engagement, contributed to the creation of a complete artwork - a wealth of wall murals, mosaics, stained glass windows, etc. inseparably tied to the sculptural architectural background.

By visiting the proposed monuments, one could get to know the most prominent Macedonian artists of the period – Jordan Grabuloski, Petar Mazev, Borko Lazeski, Gligor Čemerski. Working on these large-scale, “commissioned”<sup>8</sup> projects, they left us an invaluable heritage that to a certain extent is still underappreciated and underexplored. Through their large-scale scenes in the monuments in Veles and Kočani, Mazev and Čemerski combine in a very unique way abstract expressionism with the local tradition, depicting cycles that unveil the local history going beyond the WW2; they depict the struggle of the Macedonian people from the Ottoman times, the Ilinden uprising, the revolution, liberation, up until the final goal – building a new, free and prosperous society.

## **Current Condition and Protection Status**

Due to the fact that Macedonia seceded from Yugoslavia peacefully (it never suffered violent wars like the other former Yugoslav republics), the monuments (as symbols of the previous, socialist regime) did not come under physical attack; they were not removed or severely ideologically vandalized. The decay process was slow and came in a more “natural” way.

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<sup>8</sup> The monuments were commissioned by a public agency – a national community, local political organizations, WW2 veterans’ organization, etc.

As a result of a complex set of cultural, historic and political reasons, the monuments were almost forgotten. The citizens' interest started to decline, they were neglected, and slowly started to become dilapidated. In the contemporary context, these monuments stand beautiful and tragic, sad, impressive, powerful, strange, abandoned, at times almost nonexistent.

The level of monument destruction/decay varies from city to city; while some communities still maintain their monuments in a good and well-preserved shape or even retain some of the commemorative practices, other monuments are almost abandoned.<sup>9</sup>

However, although marginalized, the structures are generally intact. The damages can be located in:

- Decay of the paving (cracked or fallen pieces of stone, marble, cement, etc.), vegetation, graffiti on the floor area, etc.;
- Decay, devastation, removal of the original urban furniture equipment;
- Stained surfaces (of concrete, marble, etc.);
- Chipping and cracking of the material;
- Parts of the monument dismantled and sold (especially the metal parts – relief segments or letters in copper, bronze, etc.);
- Graffiti/inscriptions all over the surfaces (concrete or marble); etc.

Initial visual inspection shows us that the Institutions for Protection of Cultural Heritage, if supported financially and staffed by specialists/experts (guidance that would prevent inappropriate interventions), could easily conserve, restore and upkeep the monuments. The Institutions should further develop Maintenance Plans and Programs in order to have a long-term strategy.

\*Most of the selected monuments are considered heritage under protection.<sup>10</sup> They are under the authority either of the Local Institution for Protection of Cultural Heritage (Skopje, Prilep, Strumica, etc.) or the National Conservation Center in Skopje. However, the site survey has showed that some of the monuments have been poorly maintained and never underwent even the first cycle of conservation and restoration (Kočani, Strumica).

As far as we could go with our research, there is no permanent budget allocated for any of the monuments and there is no long-term management and maintenance plan and program. Some

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<sup>9</sup> The condition of the monuments often depends on their protection status. Some of the monuments under protection have been subjected to recent conservation and restoration processes.

<sup>10</sup> Out of selection of 10 the Memorial Ossuary in Kavadarci (Petar Muličkovski), the Memorial Complex in Štip (by Bogdan Bogdanović) and the Monument to Freedom in Gevgelija (by Jordan Grabuloski) have not been listed so far. Research of this kind might lead towards questioning the current list of protected monuments and listing new ones.

of the monuments (Kruševo, Veles, Prilep) have been restored during the past decade (some even more than once). However, both the visual inspection and the discussion with people who work there lead us to the conclusion that some of the conservation work was not done in a proper manner<sup>11</sup>, the used materials differ from the original ones<sup>12</sup>, and/or the problem has not been fully resolved<sup>13</sup>.

Since recently, one can follow different initiatives for the revival (of the memory) of the monuments: there have been private initiatives for obtaining EU funds for their restoration<sup>14</sup> with the idea of including them in the wider tourism offer of the area/region; some monuments frequently appear on different international sites (spomenik database, archdaily, etc.); there are individual architects and artists who publish mainly photographs of the monuments, etc.

## **Possibilities / Initiatives**

Although at present the monuments suffer from a general lack of awareness and a lack of recognition, the renewed interest in the topic, both locally and especially internationally, could be a positive incentive for their future.

Speaking of the selected monuments on the territory of North Macedonia, we should say that they are all easily accessible and safe. Most of the monuments are near a city/town and all of them within a reasonable proximity to maintained roads. However, due to the hilly landscape some of them could not be reached by bus (Kočani, Štip, etc.)<sup>15</sup> Most of the monuments can be reached by car (to the immediate vicinity of the monument), while on some locations (e.g. Kičevo) one is supposed to walk 5-10 minutes. All of the monuments can be accessed throughout the year, even in winter.

All of the monuments are in a reasonable proximity to tourist services (water, coffee bars, food, accommodation, etc.) and could be linked with the wider tourism offer such as visits to archaeological sites, mediaeval monasteries, beautiful landscapes, wine tasting, etc.

Based on the on-site visit to the monuments, our general observation is that all of the monuments lack directional, promotional and educational signage. Except for Kruševo, none

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<sup>11</sup> The stained-glass windows in Kruševo were damaged/painted over during the last repainting of the interior.

<sup>12</sup> The damaged stone pavement of the Mound of the Undefeated in Prilep was repaired with a completely different type of stone (pictures provided in the documentation for Prilep).

<sup>13</sup> The roofs in Veles and Kruševo are still leaking, staining the interior and could potentially harm the artwork;

<sup>14</sup> Such was the case of the Čemerski family that in 2018 applied for Conservation and Restoration of the monument in Kočani. The monument was used as scenography for a multimedia project – the theatrical play “Thessaloniki, city of ghosts” with music by Zlatko Origianski.

<sup>15</sup> The bus should park



of the monuments are equipped with anything even slightly resembling the minimal signage required for adequate tourist needs (how to find the monument in question, the basic knowledge about the name, author, date, meaning, etc.). This situation should be improved by designing appropriate signage as well as creating different types of promotional and educational material (maps, postcards, booklets, souvenirs, etc.).

\*All of the above leads us to the conclusion that the monuments on the territory of North Macedonia have an enormous potential, and not only to the benefit of tourism. One aspect could be creating a path (or several different thematic paths) that would highlight and explore this forgotten and marginalized heritage. Having in mind that most of the monuments are situated in smaller towns (Veles, Kočani, Kičevo, Gevgelija), away from popular tourist routes, bringing tourist to these areas could have a positive impact upon the local economy.

But just as important is the fact that today, almost 45-50 years since the time they were built, in a different political context devoid of the ideology that created them, we need to evaluate them on a new ground. These monuments, and many others, represent a valuable and important segment of the local but also of the regional cultural heritage (something quite distinctive for the territory of the former Yugoslavia) and therefore need a deeper understanding and a thorough scientific approach.

This survey on one hand provided justification for further research, but it also convinced us that there is a huge gap of missing knowledge that has to be filled (both in terms of thorough historical research, about their meaning, the artistic and architectural values, the possible links and connections between them, as well as in terms of documentation, conservation and upkeep). The recent global process of reevaluation of postwar modernism goes in favor of such research; shedding light upon the memorial monuments might be crucial for their spatial and symbolic redefinition, protection from complete devastation and use within the contemporary context.

Kulić, Vladimir, ed. Bogdanović by Bogdanović, Yugoslav Memorials through the eyes of their Architects. NY, MoMA, 2018


Monumenti, the changing face of remembrance. Forum Ziviler Friedensdienst (forum ZFD), Belgrade, 2013

Mrduljaš, Maroje and Vladimir Kulić, ed. Unfinished Modernisations, Between Utopia and Pragmatism. Zagreb, 2012



Niebyl, Donald. WWII Monument Route Project, Final Report. RCC Tourism Development and Promotion Project. Rock Island, 2018

Pavlaković, Vjeran. Regional Route Development on the Art and Design of the WWII Monuments: Final Report. RCC Tourism Development and Promotion Project. Zagreb, 2018



## An expanded list of monuments

No	Name	Designer	Year of construction	City/place	Event it marks	Coordinates (google maps)	Short explanation	Photograph
01.	Споменик на жртвите од земјотресот  Skopje Earthquake monument		1965	Skopje	The catastrophic earthquake that struck Skopje in 1963	42.040400 21.436708	<p>The Memorial Monument is situated within the main City Cemetery – Butel. It is a part of a vast cemetery area dedicated to Skopje citizens that lost their lives in the earthquake on July 26<sup>th</sup>, 1963.</p> <p>The monument is an abstract, sculptural form cast in concrete. Although it seems symmetrical in its overall appearance, both sides differ in their details. The cracks and the falling cube pieces symbolize the great tremor that led to the destruction of 70-80% of the buildings in Skopje. With its inclined surfaces, strong diagonals and concrete segments that seem to lie on top of the cylinders, the monument gives the</p>	

## WWII-MONUMENTSEE



							impression of instability and fragility.	
02.	Спомен костурница – Кичево  Memorial Ossuary in Kičevo	Reliefs: Jordan Grabuloski (Grabul)	Finished in 1968  (1963??)	Kičevo	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from the Kicevo region	41.512931 20.966301	The Memorial Ossuary is located on the hill "Kale". It is built in concrete and stone, with a semicircular shaped wall and a flat roof-terrace that offers a great view towards the city. The central motif on the wall is the bronze relief composition depicting a theme from the Liberation Struggle. On both sides of the relief, the names of the fallen fighters and victims of fascism are inscribed.	
03.	Споменик „Илинден“ / Македониум  Monument to the Ilinden Uprising / Makedonium	Jordan Grabuloski (Grabul) – Sculptor  Iskra Grabuloska (Grabul) – Architect	1972-1974  Officially opened on August 2 <sup>nd</sup> , 1974	Kruševo	dedicated to all the fighters and revolutionaries who participated in the Ilinden uprising of 1903, as well as to the soldiers-partisans of the Macedonian	41.377492 21.248327	This monumental complex covers 12 hectares. Consisted of several elements, the path culminates with the Monument “Ilinden” / Makedonium. Each segment of the composition is imbued with high symbolism – the “Broken Chains” (as a symbol of liberation and freedom), the crypt and the amphitheater and the Monument itself.	

## WWII-MONUMENTSEE



		<p>Petar Mazev (painter – amphitheater)</p> <p>Borko Lazeski (painter – stained glass inside the monument)</p>			National Liberation Struggle (1941-1944)		<p>The Monument has an unusual, sculptural shape, circular in plan with protruded windows. It is done in reinforced concrete, plastered white.</p>	
04.	<p>Могила на непобедените</p> <p>The Monument (Mound) of the Undefeated</p>	Bogdan Bogdanović	1961	Prilep	<p>dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Prilep and its surroundings</p>	<p>41.334107</p> <p>21.554740</p>	<p>The Mound of the Unbeaten is a Memorial Complex within the Memorial Park of the Revolution in Prilep, consisting of two parts: a common grave-crypt and memorial urns. The urns symbolize the resistance of the Macedonian people. The crypt contains the remains of 462 partisans from Prilep and its surroundings who died during the WW2. Their names are engraved on the marble plates.</p>	




## WWII-MONUMENTSEE

								
05.	Спомен костурница – Велес  Memorial Ossuary in Veles	Savo Sugotin (architect) Ljubomir Denković (sculptor) Petar Mazev (painter)	1976-1979  Officially - opened on October 11 <sup>th</sup> , 1979	Veles  (formerly Titov Veles)	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Veles and its surroundings	41.723498  21.789375	<p>The Memorial Ossuary is located on a hill, near the entrance to Veles. It is a complex architectural and sculptural composition built in white concrete shells, with a highly symbolic form.</p> <p>The central motif of the ossuary is the sculpture of the bloomed tree, that symbolizes the birth of freedom. Under the sculpture is a crypt with the remains of the partisans from Veles and its surroundings.</p> <p>A highly important part of the monument is the huge mosaic composition (over</p>	


## WWII-MONUMENTSEE

							200 m2), divided in 5 pictures, depicting the history of the Macedonian struggle for liberation.	
06.	Спомен костурница – Кавадарци  Memorial Ossuary in Kavadarci	Petar Muličkovski	1976	Kavadarci	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Kavadarci and its surroundings	41.432628 22.022746	The Memorial Ossuary is located on a hill above the city park, dominating with its surroundings. It is built in <i>beton brut</i> and it is composed of several architectural and artistic elements placed within a wider landscape arrangement: a central structure above the crypt, with motifs from the Macedonian folklore; a circular crypt that houses the remains of the fallen fighters, and an amphitheater for various events.	
07.	Спомен костурница – Струмица  Strumica	Blagoj Kolev (architect)	1979-1982  Officially - opened on July 4 <sup>th</sup> , 1982	Strumica	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of	41.431812 22.635391	The monument is situated on the Samoranica Hill, above Strumica. Close to the highest point of the hill, there is a platform/plateau with the memorial ossuary.  The monument is a system of curved walls of different	


## WWII-MONUMENTSEE

	Memorial Ossuary in Strumica				fascism from Strumica and its surroundings		heights, done in concrete and covered with white marble tiles. The plateau floor, the small amphitheater as well as the stairs are all paved in white marble as well. The tallest and highest in density are the walls surrounding the ossuary with the sarcophagus and urn with the remains of the fallen fighters.	
08.	Споменик на слободата  Monument to Freedom	Radovan Rađenović (architect)  Gligor Čemerski (academic painter)	1975-1977  (construction phase)  Fully completed in 1981  opened on November 29 <sup>th</sup> , 1981	Kočani	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Kočani and its surroundings	41.918933  22.407111	<p>The monument is situated on the Lokubija Hill, above the town of Kočani. The access towards the monument leads across a well arranged path, part of a wider landscaping.</p> <p>The monument itself is a complex architectural and artistic expression. It comprises several concrete wall structures (resembling a romantic, abandoned fortress) that create a surface upon which 330 m2 of monumental wall mosaics are positioned – the most complete art composition of this kind. The mosaics were done by the renowned</p>	

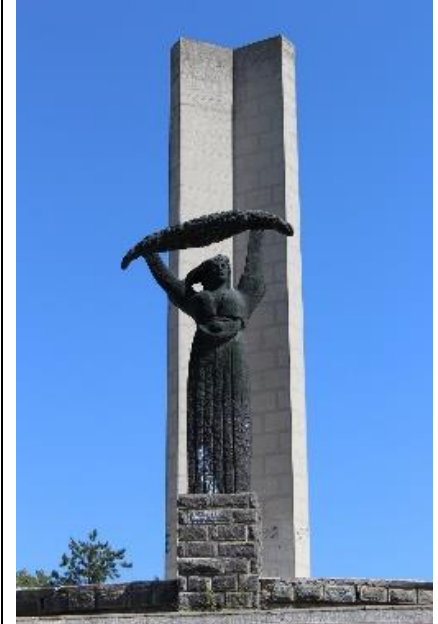
## WWII-MONUMENTSEE

							<p>academic painter Gligor Čemerski.</p> <p>The walls create a round space – the central scene with amphitheatrical seats that could serve for a historical class, but also for a theatrical play, concert or any other contemporary event.</p>	
09.	<p>Меморијален комплекс на паднатите борци на револуцијата</p> <p>Memorial complex dedicated to the fallen fighters of the Revolution</p>	Bogdan Bogdanović	1969-1974	Štip	<p>dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Štip and its surroundings</p>	<p>41.738033</p> <p>22.187205</p>	<p>The Memorial Complex is situated within the fortress "Isar". The complex comprises multiple square monumental blocks of white marble, shaped with various geometric ornaments in the form of rosettes. On the central figure, there is an inscription, dedicated to the fallen fighters. The elements stand on an elevated plateau; the access to them bears a symbolical meaning, as a certain procession.</p>	



## WWII-MONUMENTSEE

10.	Споменик „Слобода“ / Цвет на слободата  Monument to Freedom / The Flower of freedom	Jordan Grabuloski (Grabul)	1969	Gevgelija	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Gevgelija and its surroundings	41.158232  22.500618	Originally, the Monument was placed on Vardarski Rid (dislocated recently). The Monument is a symbol of the struggle for freedom, during the fascist occupation, but in general as well. The access towards the Monument leads across a well arranged path, a part of a wider landscaping. The Monument itself is an abstract sculptural form, perhaps a stylized flower (also called the “Flower of Freedom”). Its construction is combined - reinforced concrete and steel, coated with metal plates.	
11.	Споменик на преспанското советување  Monument to the Prespa Council	Jordan Grabuloski (Grabul)	1973	Oteshevo , Prespa	Dedicated to the meeting in 1943, which had a decisive influence on the organization of ASNOM and the creation of the	40.981291  20.914546	The Monument, made in white concrete, has the shape of a stylized flower with several geometrical verticals as well as a memorial plaque with an inscription. The monument is dedicated to the Council held on August	

## WWII-MONUMENTSEE



					Macedonian state		2 <sup>nd</sup> , 1943, on the mountain Galicica, above Oteshevo.	
12.	Спомен костурница – Куманово  Memorial Ossuary in Kumanovo	Kosta Zordumis (architect)  Sreten Stojanović (sculptor)	1957	Kumano vo	Dedicated to October 11 <sup>th</sup> – Day of the Macedonian uprising against fascism	42.145492  21.722537	The Memorial Ossuary is located on a hill above the road Kumanovo-Kriva Palanka. The monumental complex occupies a wider arranged landscape, paved plateau and several architectural and artistic elements. A female sculpture in bronze is erected on the plateau, dominating the surroundings. The crypt is built in concrete, with applied relief compositions in bronze, depicting a theme from the Liberation Struggle.	

## WWII-MONUMENTSEE

13.	Спомен – парк на револуцијата  Memorial Park of the Revolution	Borislav Matevski	1986	Probištip	dedicated to the National Liberation Struggle and the Revolution	42.004159  22.177434		
14.	Споменик на револуцијата  Monument to the Revolution	Vojislav Vasiljević	Opened on November, 7 <sup>th</sup> , 1974, on the occasion of the 30 <sup>th</sup> anniversary of the liberation of Struga	Struga	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Struga and its surroundings	41.177648  20.679526	Situated in the center of Struga, on the riverbank of the river Drim, the monument is a part of the so-called Park of the Revolution. The main feature is the tall, abstract, sculptural monument (obelisk) produced in reinforced concrete, painted white. Apart from the monument itself, the memorial complex includes a paved surface (small square), seating and a small amphitheater.	





## WWII-MONUMENTSEE



15.	<p>Спомен куќа – музеј на НОВ и револуцијата</p> <p>Memorial House – Museum to the National Liberation Struggle and the Revolution</p>	<p>Aleksandar Nikoljski,  Vladimir Pota  (architects)</p>	<p>Opened on September, 28<sup>th</sup>, 1981</p>	<p>Skopje</p>	<p>dedicated to the National Liberation Struggle and the Revolution</p>	<p>41.997001  21.442491</p>	<p>The Memorial House - the Museum of the National Liberation Struggle and the Revol., is located in the park between the Institute of National History, the Court Palace and the National Television in Skopje. It is built on the foundations of a destroyed building, where the Committee of the Communist Party held its meetings during the WW2.</p>	
16.	<p>Партизански гrobiшта – Бутел</p> <p>Partisan Cemetery - Butel</p>	<p>Dušan Pecovski (architect) Jordan Grabuloski (sculptor)</p>	<p>1961</p>	<p>Skopje</p>	<p>dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and all the victims of fascism from Gevgelija and its surroundings</p>	<p>42.037907  21.435372</p>	<p>The memorial complex occupies a large area within the city cemetery - Butel.</p> <p>It consists of an honorary alley with the graves (each marked with a small marble pyramid and a portrait bust in bronze), leading towards the Monument itself. The monument is a combination of marble (as a background) and a bronze relief with a theme from the Liberation Struggle. On the marble plates of the monument a</p>	





## WWII-MONUMENTSEE

							verse is inscribed, and its author is the Macedonian writer Slavko Janevski.	
17.	Споменик на ослободителите на Скопје  Monument to the fighters that liberated Skopje	Ivan Mirković  (sculptor)	1949 / 1955??	Skopje	dedicated to the fighters that liberated Skopje	41.999879 21.429249	<p>The Monument is situated on the right bank of the Vardar River, close to the Government building (former seat of the Communist Party of Macedonia).</p> <p>The monumental sculptural composition (done in bronze) is composed of several human figures (group of fighters - partisans), including a woman and a child.</p>	
18.	Споменик на жената-борец  Monument to the woman-fighter	Boro Mitričeski	Opened on March, 8 <sup>th</sup> , 1970	Skopje	dedicated to all the woman who took part in the National Liberation Struggle	41.993625 21.434089	<p>The small monument is situated in the center of Skopje, within the park dedicated to the woman fighter (Жена-борец). In the center of a small paved plateau, the stone monument is erected, with a simple base and abstract</p>	

## WWII-MONUMENTSEE

							reliefs on the four sides of its upper part.	
19.	„Сила, слава и победа“ / Споменик на слободата  “Power, Glory and Victory” / Monument to Freedom	Jordan Grabuloski (Grabul)	1954?	Skopje	Sculpture dedicated to the antifascist struggle	42.000484 21.432314		
20.	Споменик на депортираните Евреи  Monument to the deportated Jews		1978	Štip	Dedicated to 561 Jews from Štip deported to the concentration camp Treblinka in March 1943	41.736701 22.190461		

## WWII-MONUMENTSEE

21.	Споменик на децата бегалци  Monument to the refugee children			Skopje	Dedicated to the 28,000 Macedonian refugees exiled from Northern Greece after the Civil war in Greece 1946-1949	41.994023  21.433316	The small monument is situated in the center of Skopje, within the park dedicated to the woman fighter (Жена-борец). Within a small rectangular pool of still water, there is a simple vertical rectangular plate/slab with a bronze relief depicting a scene with the refugees.	
22.	Споменик на НОВ / Револуцијата  Monument to National Liberation Struggle (1941-1944) / Revolution	Borka Avramova	1961	Tetovo	dedicated to the fallen fighters of the National Liberation Struggle (1941-1944) and to the women fighters	42.009528  20.972149	The monument is situated in the center of Tetovo, in front of the Cultural Center. It consists of a standing female figure in full growth, (cast in bronze), placed on a concrete pedestal covered with marble plates, as well as a relief composition in bronze, with themes from the Liberation Struggle.	

## The description of potential WWII monument routes

World War II (WWII) monuments in the Republic of North Macedonia could be visited and explored through several potential routes; here we offer some possible ways of connection:

### **A. Following the Bogdan Bogdanovic path...**

1. The Monument (Mound) of the Unbeaten – Prilep
2. Memorial complex dedicated to the fallen fighters of the Revolution – Štip

### **B. Jordan Grabuloski monuments**

1. Memorial Ossuary in Kičevo
2. Monument to the Ilinden Uprising / Makedonium – Kruševo
3. Monument to Freedom / The Flower of Freedom – Gevgelija
4. Monument to the Prespa Council – Oteševo, Prespa
5. Partisan Cemetery – Butel, Skopje
6. “Power, Glory and Victory” / Monument to Freedom

/the list could be expanded with other smaller monuments and sculptures/

### **C. Monumental Ossuaries**

1. Memorial Ossuary in Kičevo
2. Monument (Mound) of the Unbeaten
3. Memorial Ossuary in Veles
4. Memorial Ossuary in Kavadarci
5. Memorial Ossuary in Strumica
6. Memorial Ossuary in Kumanovo

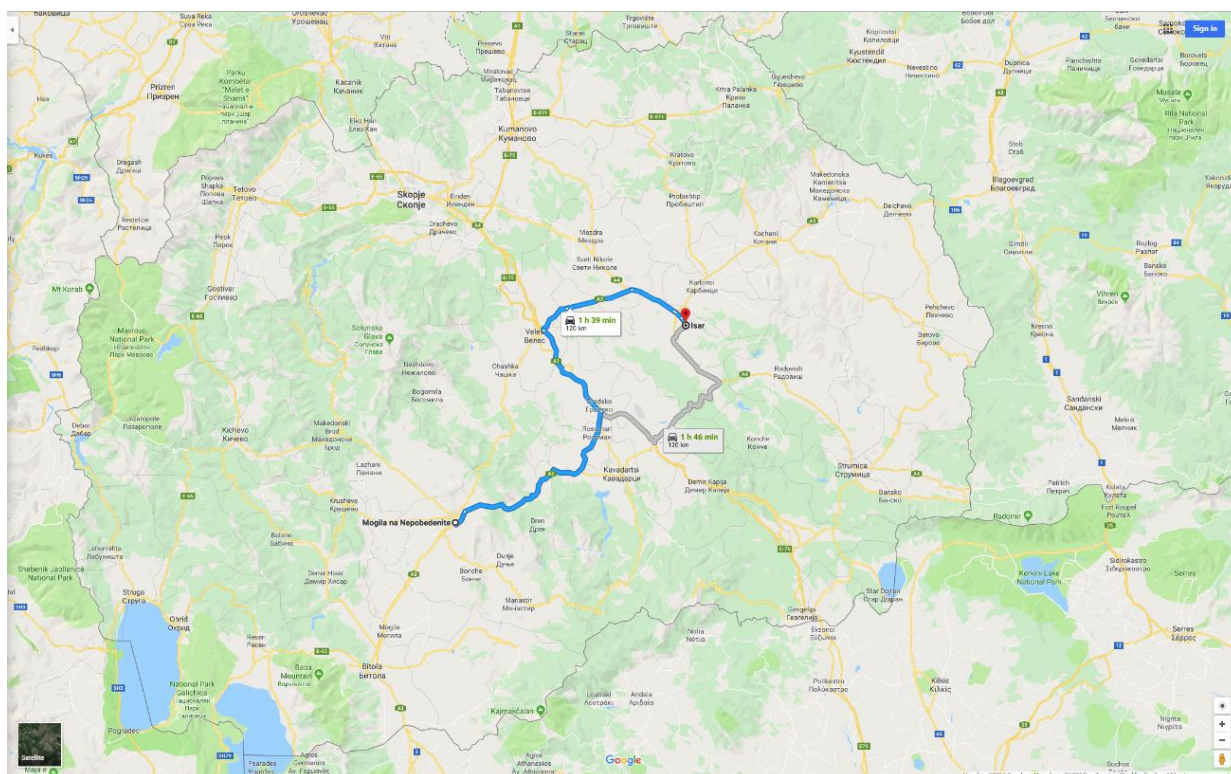
### **D. Most remarkable monuments in Skopje**

1. Skopje Earthquake monument
2. Memorial House – Museum to the National Liberation Struggle and the Revolution
3. Partisan Cemetery – Butel
4. Monument to the fighters that liberated Skopje
5. Monument to the woman-fighter
6. “Power, Glory and Victory” / Monument to Freedom

/the list could be expanded with other smaller monuments and sculptures/

## Route A. – Following the Bogdan Bogdanovic path

The suggested route follows Bogdan Bogdanovic’s monuments on the territory of North Macedonia – Mound of the Unbeaten in Prilep and the much less known Memorial complex dedicated to the fallen fighters of the Revolution in Štip. Beside the fact that they could be visited separately, this route makes much more sense as part of a larger Bogdan Bogdanovic route covering the monuments on the whole territory of former Yugoslavia.

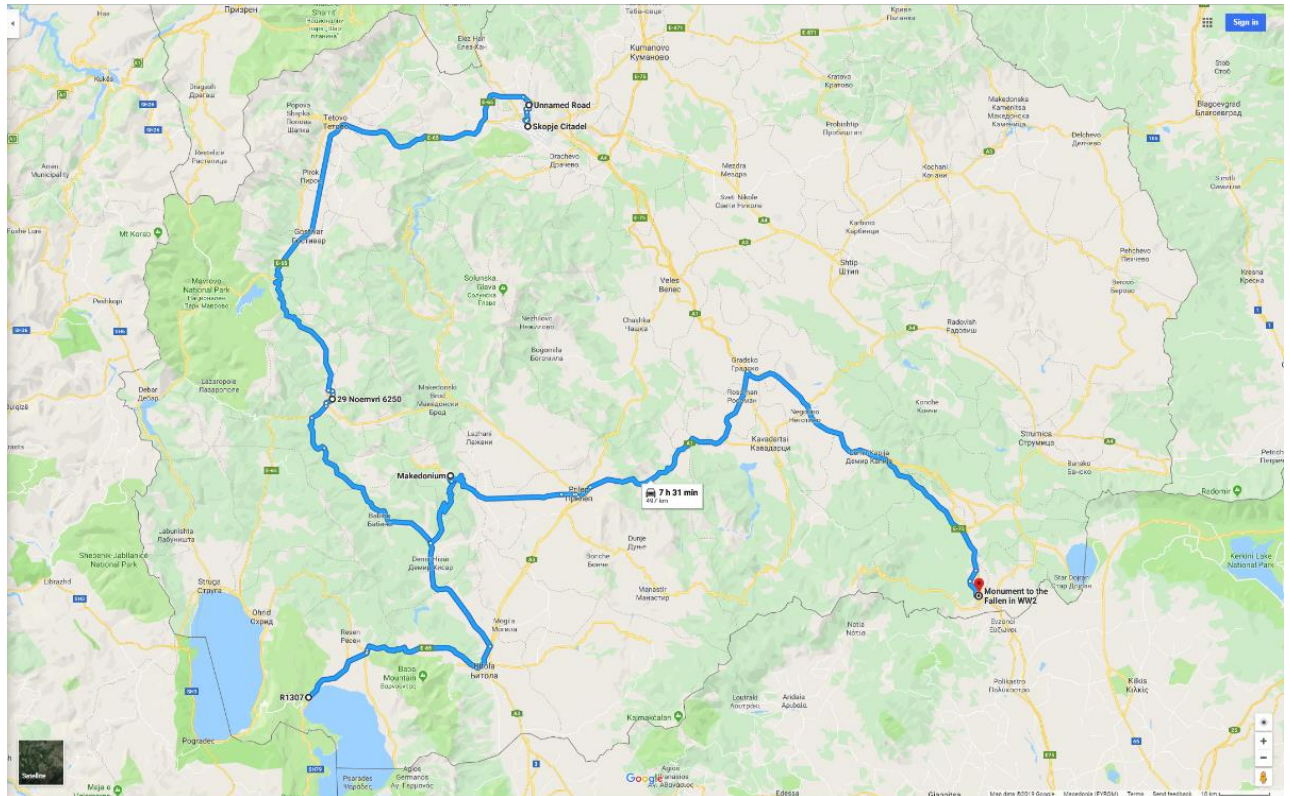


Below are presented the monuments, with the basic information.

## Route B. – Jordan Grabuloski monuments

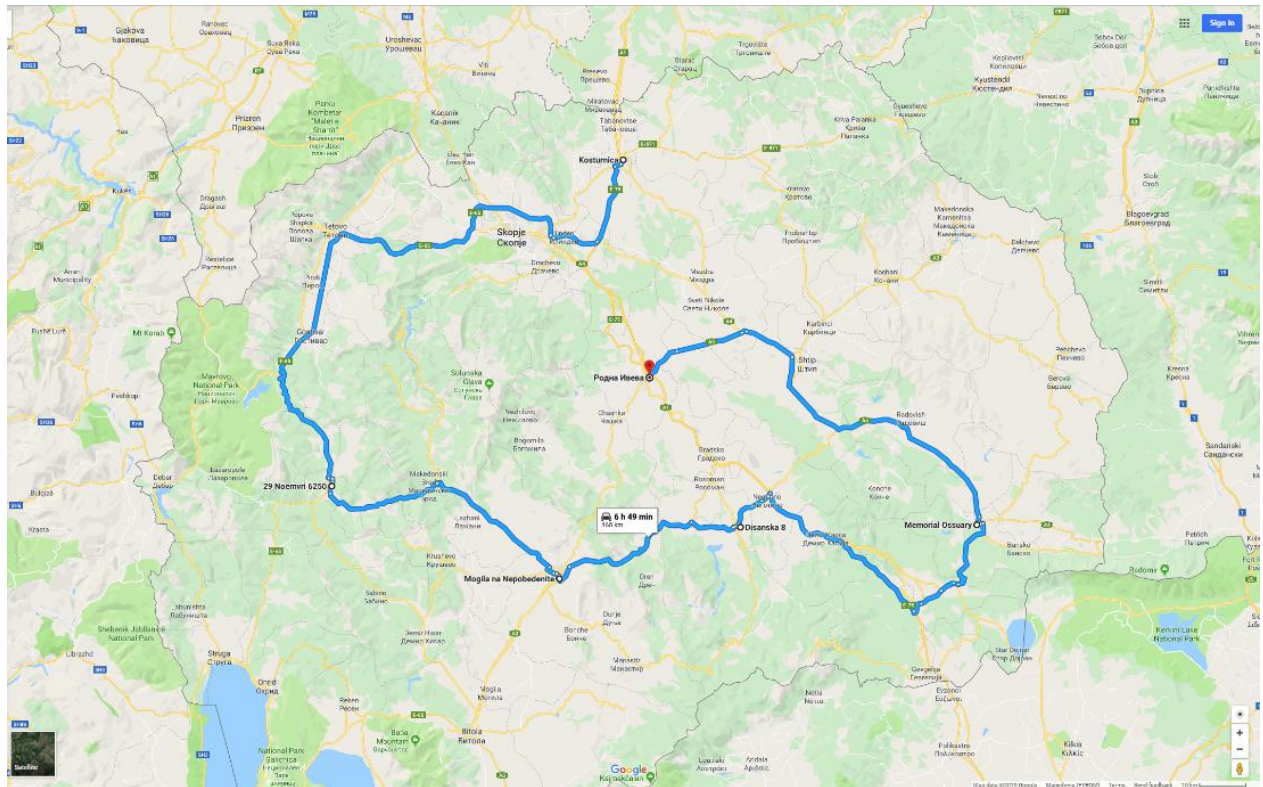


Similar to the first one, the second suggested route follows the work of the prominent Macedonian sculptor Jordan Grabuloski (Grebul). Best known for the Makedonium/Iinden Monument in Kruševo, Grabul was involved in the conceptualization of many other busts, bronze reliefs, sculptures and large-scale monuments throughout the country. Here, we have selected the most important ones.



## Route C. – Monumental Ossuaries

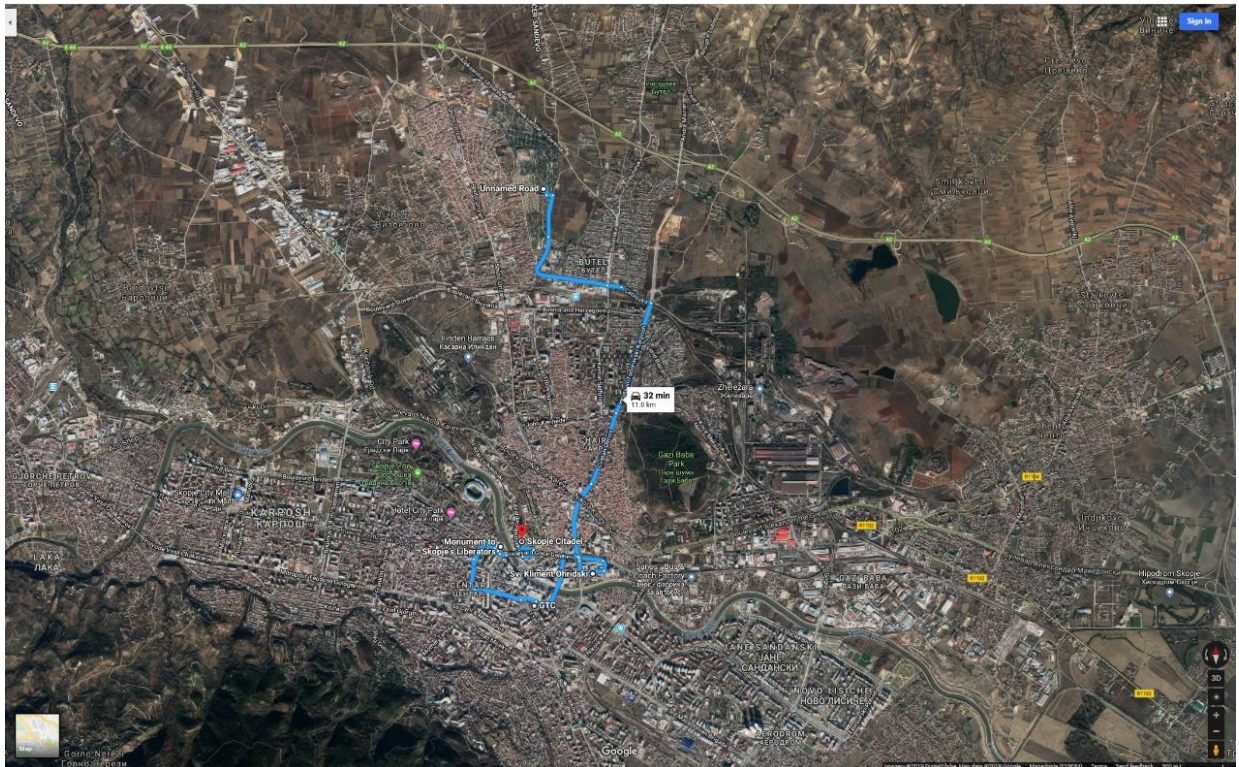
The third route follows the path of the monumental Ossuaries – places dedicated to partisans who lost their lives during WW2 and all the victims of fascism. In addition to the crypt with the remains, they are all designed as large-scale monuments that connect landscape, architecture (often with a symbolic, sculptural shape) and art (sculpture, mosaic, relief, etc.).





### Route D. – Most remarkable monuments in Skopje

The fourth proposed route shows some of the monuments in Skopje, the capital of the Republic of North Macedonia. Mainly situated within the city center (except for the monument dedicated to the victims of the earthquake), they are in walking distance from one another. The route could easily be expanded with other WW2 monuments, or could be complemented with other types of tourist attractions – cafés and restaurants, visit to the Old Bazaar, visit to other historical monuments (Ottoman Monuments within the Bazaar or Byzantine Churches on the outskirts of the city) or modern and Brutalist architecture that has recently started to attract attention.





## Examples of detailed analysis of selected monuments

Out of **22 monuments** contained in an expanded list of monuments in North Macedonia, **10** were selected for which a detailed analysis was made using a previously prepared questionnaire. The detailed analysis was performed for the following monuments:

1. **Skopje Earthquake monument**, Skopje
2. **Memorial Ossuary in Kičevo**, author: Jordan Grabuloski (Grabul)
3. **Monument to the Ilinden Uprising** / Makedonium, Kruševo; authors: Jordan Grabuloski (Grabul), Iskra Grabuloska (Grabul), Petar Mazev, Borko Lazeski
4. **The Monument (Mound) of the Undefeated**, Prilep; author: Bogdan Bogdanović
5. **Memorial Ossuary in Veles**, Veles (former Titov Veles); authors: Savo Sugotin, Ljubomir Denković, Petar Mazev
6. **Memorial Ossuary in Kavadarci**; author: Petar Muličkovski
7. **Memorial Ossuary in Strumica**; author: Blagoj Kolev
8. **Monument to Freedom**, Kočani; authors: Radovan Rađenović, Gligor Čemerski
9. **Memorial complex dedicated to the fallen fighters of the Revolution**, Štip; author: Bogdan Bogdanović
10. **Monument to Freedom / The Flower of freedom**, Gevgelija; author: Jordan Grabuloski (Grabul)

This document presents two out of 10 monuments that were analyzed in detail:

- **Makedonium – Kruševo / Monument to the Ilinden Uprising**; authors: Jordan Grabul, Iskra Grabul
- **Могила на непобедените / The Monument (Mound) of the Undefeated**, Prilep; author: Bogdan Bogdanović

Detailed analyses of other selected monuments have been delivered to RRC.

## Makedonium – Kruševo / Monument to the Ilinden Uprising



### BASIC DATA ABOUT THE MONUMENT

#### Official and/or common name of the monument

Makedonium – Kruševo / Monument to the Ilinden Uprising

#### The name and surname of the designer

Jordan Grabul (sculptor), Iskra Grabul (architect)

/their surnames are Grabuloski/Grabuloska/

#### The basic dimensions of the monument (width, length, height)

Internal width of the monument approx. 20 m without the protruded parts.

#### Description of the visual characteristics of the monument / memorial complex

The memorial complex is situated on the highest point of the picturesque town of Kruševo, overlooking it. The monument can be accessed through a well-arranged path, as a part of a wider

landscape. The memorial complex consists of several elements along the path, each deeply imbued with symbolism.

The approach towards the main monument is divided in several phases. It begins with large, white concrete shapes done by Jordan Grabuloski – a sculptural reinterpretation of broken chains (which on a symbolic level represents Macedonia's liberation and freedom).

The next stop along the path is the circular area named the "Crypt". The space symbolizes/represents the chronology of the Uprising. Each metal plate that comes out of the walls carries a name of a place, person and/or a date. They all represent important events and people involved from the time before, during or after the Ilinden Uprising.

Further on, the path leads through the nice landscape towards the "Amphitheatre" – brightly colored ceramic walls covered with geometrical shapes, once again the artwork of a renowned academic painter – Petar Mazev. The numerous concrete, cylindrical "seats" represent the numerous people/soldiers involved in the historical event.

The main feature of the complex and the culmination of the path itself is the main monument. Round in plan with protruding oval windows. The upper zone of the windows was done in stained glass by the academic painter (large format painter and muralist) Borko Lazeski. The lower zone of the windows that protrude from the basic spherical shape offers a great view towards the surrounding landscape. The interior of the structure is once again imbued with symbolism, presented on the eight reliefs on the interior walls. The reliefs are situated in pairs on each of the four sides of the monument. They are intended to be abstract pictures of the national awakening and the struggle of the Macedonian people for liberation – from the Ottoman period up until the period of Yugoslavia.

## LOCATION OF THE MONUMENT

### Country

Republic of North Macedonia

### Municipality

Kruševo Municipality

### City

Kruševo

### Geographic information (latitude and longitude)

41.377492/21.248327

## CONSTRUCTION OF THE MONUMENT

### **The date when the construction of the monument began**

14.07.1972

### **The date when the construction of the monument was finished**

02.08.1974

### **What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).**

The memorial complex is dedicated to all the fighters and revolutionaries who participated in the Ilinden uprising in 1903 against the Ottoman Empire. The Uprising resulted in a short-lived free territory called the Kruševo Republic.

It is also dedicated to the National Liberation Struggle during WW2 and it is a symbol of the struggle of the Macedonian people for freedom and independence in general.

### **Is there information why the monument was built at the particular time (for example, to mark an anniversary or some other occasion)?**

The Monument was unveiled on August 2<sup>nd</sup> 1974, on the day of the Ilinden uprising, but also in commemoration of the 30<sup>th</sup> anniversary of the ASNOM meeting (acronym for Anti-Fascist Assembly of the National Liberation of Macedonia / Антифашистичко собрание на народното ослободување на Македонија) .

## CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

### **CURRENT STATE**

#### **What is the current physical state of the monument**

The entire memorial complex is generally in a good condition. It is frequently visited and has been well kept during the years.

However, the main building has serious troubles with water leaking that led to the staining of the white surfaces and the chipping of the concrete. On several occasions there have been attempts to resolve the issue, but to this day it has not been eliminated completely. At present, the interior is renewed and repainted white (with little care for the stained-glass compositions), but signs of water are once again visible.

**Has the monument undergone any subsequent physical interventions, alterations, additions, etc.? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.**

The Monument hasn't been altered. The conducted interventions were aimed at improving its condition (the roof was leaking, it led to ugly stains in the interior of the building).

**By whom and when were the additional interventions carried out?**

The interventions were conducted by the National Institution for Protection of Cultural Heritage and Museum – Prilep.

## USE

**In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?**

**What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).**

The Memorial is mainly used to commemorate the date of the Ilinden Uprising, August 2<sup>nd</sup>. Another historical landmark that marks the same event is the monument at *Mečkin Kamen* (a few kilometers from Kruševo). Each year representatives from the Government, from the President's Office as well as representatives from the Assembly of the Republic of North Macedonia gather in Kruševo to pay tribute to Nikola Karev, the President of the Kruševo Republic and to all the fighters that fought for liberation.

In the St. Nikola Church, there is a ceremony dedicated to the event.

Apart from the official celebration, there are numerous events connected to the date: the traditional Ilinden March (Skopje – Kruševo – Ohrid, over 200 km long tour for hikers and mountaineers), bike tours, etc. Each year, the cultural event "10 days of the Kruševo Republic" is organized with various program activities ranging from events with popular music, Ilinden festivities, documentary movies, scientific debates, etc.

Celebrating an important event from Macedonian history, Kruševo and the Monument are frequently visited by elementary and high school students, the trip being a mandatory part of the school curricula.

## INTERPRETATION AND PRESENTATION OF THE MONUMENT

**Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc.? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.**

There is no PR or educational material about the monument.

**In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?**

There is only one map, situated at the beginning of the trail that leads to the monument.

## NATURAL SURROUNDINGS

**Is the monument situated in or near a protected natural area (a national park, etc.)? If yes, please specify which one.**

**What are the specific features and values of the monument's natural surroundings/landscape?**

The monument is situated on the Gumenja Hill, above the town of Kruševo, the highest town in North Macedonia, situated at an altitude of over 1350 m. It is placed in beautiful natural surroundings.

## SPATIAL-PLANNING AND STRATEGIC DOCUMENTS

**Is the site encompassed by the spatial-planning documentation? If yes, please provide the documentation in an annex.**

Yes, the site is encompassed by the spatial-planning documentation.

## INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING

### PROTECTION STATUS

**Does the monument have any status of protection? If yes, please specify which one.**

Yes, the monument is under protection (document is provided in the folder).

**If the monument is protected, please indicate from which year it has been protected.**

1979

## **Which institution is responsible for its protection?**

National Institution for Protection of Cultural Heritage and Museum – Prilep

## **MANAGEMENT AND FUNDING**

### **Which institution is responsible for managing the monument or the site?**

National Institution for Protection of Cultural Heritage and Museum – Prilep

National Museum of Kruševo.

### **Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?**

From 2015 (2016–2018) the National Institution for Protection of Cultural Heritage and Museum – Prilep had a budget allocated for the restoration of the monument.

### **Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?**

No, there is no such information. The visitors are paying a very small amount of money for the entrance ticket, but the number of visitors is not counted.

## **TOURIST VISITS, OFFER AND PERCEPTION**

### **Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.**

There is no such information. There is an initiative by some of those employed in the monument to count the number of visitors precisely.

### **Is there information about the structure of visitors? If yes, please provide the information and the sources of information.**

There are different kinds of visitors – local people from Kruševo, visitors from other cities in North Macedonia, guided student visits, guided tours of foreign tourists.

In recent years, the monument has been present on different sites and, compared to other monuments in North Macedonia, it is quite well known.

### **Is the admission to the site charged? If yes, please state how much?**

Yes, the admission is charged: 30 denars (0.5 euros) for locals; 1 euro for foreigners.

**Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.**

Yes, generally Kruševo is most visited by tourists during the winter holidays and for July, 2<sup>nd</sup> (St. Elijah's Day).

Student tours usually come in late September and October and April and May.

The monument is less visited in November/December and February/March.

**In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.**

The monument could be a part of a tourist route connecting the WW2 monuments in North Macedonia or the wider region (as well as a route that follows the works of the prominent Macedonian sculptor Jordan Grabul).

## TOURISM INFRASTRUCTURE

**Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.**

There is a big parking lot (both for buses and cars) at the beginning of the path that leads towards the monument.

**Is access to the monument well-designed and safe? Please describe.**

Yes, the monument can be accessed through a well-designed and safe path, paved in stone.

**Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.**

The location of the monument is not accessible for disabled visitors.

**Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).**

There are no toilets on the site. Right at the beginning of the path, there is a museum dedicated to a local pop-singer who died tragically, where one can find toilets.

**Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.**

Yes, the site is well equipped with urban furniture – lights, litter bins, etc.



**Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.**

There is only one map at the beginning of the path that leads towards the monument (attached with the photos).

**Is there lighting at the site? Please describe.**

Yes, the site has different kind of lighting: ground light to accent the sculptures at the beginning, low lights that enlighten the path and tall street lights.

**Is the site covered by a mobile network, WI-FI, etc?**

The location of the monument is covered by a mobile network, but there is no free Wi-Fi set up.

**At what distance from the site there can be found a coffee bar, a restaurant and accommodation facilities?**

The position of the monument is on the highest position of the town of Kruševo. All the necessary facilities (coffee bars, restaurants and accommodation) can be reached in less than 10–15 minutes on foot.

## STAKEHOLDERS

The National Institution for Protection of Cultural Heritage and Museum – Prilep (Kruševo does not have its own institution for protection and comes under the jurisdiction of Prilep, as a larger city)

The National Institution Museum of Kruševo

Most of the relevant information was collected on-site or in conversation with people and architects from Kruševo.

## The Monument (Mound) of the Undefeated



### BASIC DATA ABOUT THE MONUMENT

#### Official and/or common name of the monument

Могила на непобедените / The Monument (Mound) of the Undefeated

#### The name and surname of the designer

Bogdan Bogdanović

#### Description of the visual characteristics of the monument / memorial complex

The Monument (Mound) of the Undefeated is a Memorial Complex within the Memorial Park of the Revolution, located on the southern outskirts of Prilep. The monument is situated within a wider landscape arrangement.

It consists of two parts – a common grave-crypt and memorial urns. The crypt is circular in shape. From the outside it forms a mound, making reference to the ancient tombs; on its inner side, the surface is covered with white marble plates upon which the names of all the victims are inscribed. The crypt contains the remains of 462 partisans from Prilep and its surroundings who died during WW2 as well as other victims of fascism.

Opposite to the entrance of the crypt one can see 8 urns, placed on a paved plateau and sculpturally shaped in white marble, dug in the quarry near Prilep. Similar to other works of Bogdanović, they manifest a poetic sensibility; the Surrealist pieces of art engage the visitor into contemplative commemoration.

*“The arrangement suggests figures dancing. We produced two more foundations than the actual number of figures in order to have a bit of leeway in finding the best configuration. Some future archaeologist will theorize why there were extra foundations. I designed the largest of the figures by drawing it*

*on the wall of my studio from different angles. So the figure ended up being as tall as the ceiling height would allow.” – BOGDAN BOGDANOVIĆ in*

Kulić, Vladimir, ed. Bogdanović by Bogdanović, Yugoslav Memorials through the Eyes of Their Architect. New York: The Museum of Modern Art, 2018

In the same book, Vladimir Kulić would say: “Four of Bogdanović’s best-known projects, often described as his ‘tetralogy’, originated around the same time. The memorial complexes in Mostar, Jasenovac, Prilep and Kruševac were all important and widely praised contributions to the new culture of commemoration, but they project a more subdued, introspective atmosphere than other monuments built at the time. (...) Bogdanović’s later memorials did not match the ambitions of those from the 1960’s.”

## LOCATION OF THE MONUMENT

### Country

Republic of North Macedonia

### Municipality

Prilep Municipality

### City

Prilep

### Geographic information (latitude and longitude)

41.334107/21.554740

## CONSTRUCTION OF THE MONUMENT

### The date when the construction of the monument began

1960

### The date when the construction of the monument was finished

1961

### What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).

The Monument is dedicated to the fallen fighters of the National Liberation Struggle (1941–1944) and all the victims of fascism from Prilep and its surroundings.

## Who commissioned the construction of the monument? Who financed the construction?

The local municipality.

## CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

### CURRENT STATE

#### What is the current physical state of the monument

The Memorial complex is generally in a good shape. It has been renovated recently; however, the quality of the conservation work is poor and to a certain extent inappropriate (e.g. the missing marble plates on the floor were repaired with marble of a different color than the original, there was an attempt to “glue” or fill the chipped or cracked parts of the marble plates with cheap or inappropriate materials, etc.). The white marble is stained as well and should be cleaned.

#### Has the monument undergone any subsequent physical interventions, alterations, additions, etc? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.

No, there were no major alterations.

#### By whom and when were the additional interventions carried out?

All the interventions were done by the National Institution for Protection of Cultural Heritage and Museum in Prilep.

### USE

#### In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?

Originally, the monument was built for a multifold purpose. Apart from commemorating important historical events, it has a cultural and educational meaning/role as well.

Every year the city of Prilep commemorates October 11<sup>th</sup> (the Day of the Macedonian uprising against fascism) by laying fresh flowers in the Memorial Park and in front of the Mound of the undefeated.

The Memorial Complex is a symbolical place for commemorating other events/important dates as well, for the city of Prilep and for the Republic.

Most of the events are organized by the Municipality or the political parties.

**What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).**

Apart from the commemoration activities, due to its importance in the national history and the prominent role that the city of Prilep played during WW2, the Monumental Complex is frequently visited by elementary and high school students (usually one-day trips), being a mandatory part of the school curricula.

### **INTERPRETATION AND PRESENTATION OF THE MONUMENT**

**Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.**

There is no PR or educational material about the monument.

**In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?**

There are no information boards, official maps or infographics found at the site.

The information that could be found are mainly written sources, giving information about the date of construction, the number of names engraved on the marble plates, etc.

### **NATURAL SURROUNDINGS**

**Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.**

**What are the specific features and values of the monument's natural surroundings/landscape?**

The monument is situated within the City Park (the Park of the Mound of the Undefeated) which includes several parts/segments: landscape-arranged park area, approaching path with a lower plateau (with bronze busts of 10 national heroes from Prilep) and the monument itself (on the highest position).

The monument is not near a natural protected area.

## **INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING**

### **PROTECTION STATUS**

**Does the monument have any status of protection? If yes, please specify which one.**

Yes.

**If the monument is protected, please indicate from which year it has been protected.**

1989

**Which institution is responsible for its protection?**

National Institution for Protection of Cultural Heritage and Museum – Prilep / National Conservation Center

Document number: 08/5 – 47/1 (14.02.1989)

### **MANAGEMENT AND FUNDING**

**Which institution is responsible for managing the monument or the site?**

National Institution for Protection of Cultural Heritage and Museum – Prilep

**Is there a management plan for the monument? If yes, please provide the basic information (validity period, etc.).**

No.

**Are there Monitoring reports related to protection or management of the monument? If yes, please indicate who prepares them, to whom they are submitted and for what period of time they are produced?**

In 2008, the National Institution for Protection of Cultural Heritage and Museum – Prilep has made an evaluation of the condition of the monument.

**Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?**

No, the institutions are usually applying to the Ministry of Culture with concrete projects (for the duration of one year).

**Is there information about the current costs of maintenance, protection or restoration of the monument?**

So far, we were not able to obtain such information.

**Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?**

So far, we were not able to obtain such information.

## TOURIST VISITS, OFFER AND PERCEPTION

**Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.**

There is no such information. The visit is free, without any admission fee.

**Is there information about the structure of visitors? If yes, please provide the information and the sources of information.**

There is no such information. Since the monument is within the city park, the monument and its surroundings are visited by the local population of all ages: children and young people, couples with small children as well as older, retired citizens.

**Is the admission to the site charged? If yes, please state how much?**

There is no admission fee for the site.

**Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.**

The visits do not have a seasonal character; however, the monument is visited less in winter.

**Are there any tourist attractions in the surroundings (tangible and/or intangible heritage)? If yes, please state which ones.**

Prilep and its surroundings have many sites that could be potential tourist attractions, such as:

- Markovi Kuli (Marko's Towers), situated to the northwest of Prilep, just above the village Varoš. The towers were named after the Serbian mediaeval prince Marko Mrnjavčević; the mediaeval towers make a picturesque setting located on top of granite stones. The archaeological excavations traced even older settlements;

- Near Prilep, close to the village Čepigovo, are the ruins of the ancient Macedonian city of Styberra, later incorporated within the Roman Empire;
- There are numerous Byzantine churches and monasteries that are notable sites of the culture of Prilep and its surroundings, such as: the Zrze Monastery, the Treskavec Monastery and the Archangel Michael Monastery, the St. Nikola's Church, etc.

**Is there currently a defined tourist offer for the mentioned monument? If yes, please describe it, specifying what it includes, who provides it, for which target groups and provide a link to additional information.**

There is no defined tourist offer for the monument.

**In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.**

The monument could be a part of a tourist route connecting the WW2 monuments in North Macedonia or the wider region. It could also be a part of a route connected with Bogdan Bogdanovic's work.

### **Additional comments**

The monument is strangely integrated in the everyday life of Prilep and its citizens. Within the park, very close to the monument, there are different kinds of activities taking place: small garden with exotic birds, children's playground, small kiosks with ice-cream and beverages, etc.

## **TOURISM INFRASTRUCTURE**

**Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.**

On the edges of the park there are three parking lots; one can be used by buses as well, the other two only for private cars.

**Is access to the monument well-designed and safe? Please describe.**

The monument can be accessed from several sites, all well-designed and safe.

**Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.**

The location of the monument is not accessible for disabled visitors (the paths are paved in stone).



**Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).**

There are public toilets very close to the monument (approx. 100 m distance); however, their condition is poor, since they are old, not maintained or cleaned regularly.

**Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.**

With the renovation in 2007–2008, the park was forested and enriched and the horticultural arrangement was improved on a territory of 6.000 m<sup>2</sup>. At this time, the number and quality of the urban furniture was improved (benches, litter bins, new lighting, etc.). Also, the summer cinema was renovated and hiking paths were built along with a trim track with a length of about 1 km.

The site used to have an info point but it has been out of function for a while.

**Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.**

The site is equipped with signs pointing towards the city center (none of them is connected with the monument). The signs are in Macedonian.

**Is there a source of drinking water on the site or in its vicinity (please state where)? Please describe whether it is a natural source of water, whether it is situated within a building, etc.**

There are two fountains with drinking water within the park (one of them is out of function at present).

**Is there lighting at the site? Please describe.**

The park has appropriate city lighting.

**Is the site covered by a mobile network, WI-FI, etc?**

The location of the monument is covered by a mobile network, but there is no free Wi-Fi set up.

**At what distance from the site there can be found a coffee bar, a restaurant and accommodation facilities?**

In the immediate vicinity of the monument (100-150 m distance), there are some restaurants and accommodation facilities.

## **STAKEHOLDERS**

- The Municipality of Prilep
- The National Institution for Protection of Cultural Heritage and Museum – Prilep (arch. Kire Jovanoski)

Most of the relevant information was collected on-site or in conversation with people and architects from Prilep.

**Disclaimer:** This document Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route” is realized within the project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe has been produced through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project, funded by the European Union. The content of this document Assessment of post-World War II monuments in North Macedonia for developing new SEE regional tourism product/ cultural route” is realized within the project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe is the sole responsibility of the EXPEDITIO and does not necessarily reflect the views of the Regional Cooperation Council or the European Union